

Reading the Critique Vol. 1 and Vol. 2 with Dialectical Totalisation Four Parts



Libraries and Zizek as Charlatan for Lacan which means in fact that one should be literary and find in it a number of things important to economics and that is of course also psychoanalytic styles in it – like a raising of the hand for a beer is free, the drinking choice as well, but the choice of bar is a bit determined – just judge Paharganj – it is the freest pub with women all in love with Sirohi and being sexual because he is the literary choice of the pub.

By Shomit Sirohi

- I. Commentaries on the process, fused group and institution with trade union, federations within the general inhuman milieu which then is counter-praxis within the whole totalisation which means we are over-powered by material forces of praxis-inerte when there is a revolution – how then can we read this rap-process experimentalism in the sense of I would add Cornel West on this Critique with Dialectical Totalisation therefore

It explains to West, that in fact there is the difficulty of revolution and black rights which is being over-powered by material forces of production and production forces which then are fighting groups – which in a simple boxing match means the defeat and if won, where it gets interesting it has lost by its whole forcing and logic of movement opposed to compromise.

So in fact there is the simple problem of revolution with a fusion of liberalism and capitalism which then is founded on a mass demonstration model of in fact trade union politics – someone to manage the state then with revolutionary greetings in fact that – as West argues – the trade union, peasant agitation creates the dynamic for Renaultism today which then is merged with internationalist culture which then becomes also the whole framework for modern dynamics – something like cheap mass culture and even elite culture and all its cinematic bits in it.

II. A Conceptual Process on Sartre

Then of course West is arguing that this simple noticing of culture and following its plan of culture and all aspects is the simple course of things to be done – just ignore it Sirohi argues he would say then – but the structures must be working structures and that is the problem of labouring all across which then requires advice – Sirohi simplifies the process to simple news following formats which means enough ways of following that cultural model which then is followed daily as news format – now the complex tableaux of Sartre are arguing just the opposite of Sirohi's dialectical fame – that in fact there is crisis at each point of the tableaux, which is why Adorno loved Sartre, that in fact there is a process which creates a movement of boxers which then is also movements of its decompressed fact which means how he is compressed the slave is owned by white man which then is fucking frescoe of a number of agitations in India which builds into in fact the movement of wrong tracks of urban mafiosi in cities and gangster students all criss-crossing into fighting groups on the street.

Sirohi agrees in fact with revolution being their dismissal – which then fuses into the mass working class and peasant agitation which builds instead into simple organising activities of news-following and in fact legal touch-ups each day and in fact tableaux become jokes – just the simple complexes of Walter Rodney's image describing everything as overdetermined in principle of the fighting group becoming the free group of transactions which are structured as literature projects and its unfolding simple process for the bureaucrat to follow each day – or city modernism which then receives wide sweeps of commerce and culture – like then a curator who is Sirohi who perfects it to monopoly rent across cities with his arguments – being nit-picked here and there – the bits and pieces of cinema which captures the experimental rendition of in fact dialectical totalisation which then is everywhere people which though appear in bits and pieces of Lincoln law books for you to realise that this is then law framing in fact the whole dialectical process – stop here –

Just the last point then – literary rates as overdetermined concepts of historical practice which then as it goes are – structure, level, determination, process and instances of in fact Cornel West in an Indian metroe and cinema shots like that are dialectical sweeps of the whole process of literary rates being smooth variables.